

Old Master
and Modern Prints
and Illustrated Books

On Wednesday, December 1, 1971

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Old Master and Modern Prints and Illustrated Books

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On Wednesday, December 1, 1971

at eleven o'clock precisely

MAY BE VIEWED FRIDAY, MONDAY AND TUESDAY PRECEDING

Illustrated Catalogue (21 Plates) Price 50p.

**In sending Commissions or making enquiries, this sale should be referred to as
TARQUIN**

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The first name or names and surname of the artist—	In our opinion a work by the artist.
----------------------------------------------------	--------------------------------------

The initials of the first name(s) and the surname of the artist—	In our opinion a work of the period of the artist and which may be in whole or in part the work of the artist.
------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------

The surname only of the artist—	In our opinion a work of the school or by one of the followers of the artist or in his style.
---------------------------------	-----------------------------------------------------------------------------------------------

The surname of the artist preceded by 'After'	In our opinion a copy of the work of the artist.
'**'	This indicates that the conventional term in this Glossary is not appropriate but that in our opinion the work is a work by the artist named.
'Signed'	Has a signature which in our opinion is the signature of the artist.
'Bears signature'	Has a signature which in our opinion might be the signature of the artist.
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CATALOGUE

ALL SALES SUBJECT TO THE CONDITIONS PRINTED
IN THIS CATALOGUE

In sending Commissions or making enquiries, this sale should be referred to as
TARQUIN

On Wednesday, December 1, 1971

at eleven o'clock precisely

Measurements are taken, where possible, from the
platemark ('P'). Otherwise they record the size of the
sheet ('S') or the borderline of the subject ('L')

Lots are sold unframed unless otherwise indicated

OLD MASTER PRINTS

VARIOUS PROPERTIES

- 1 A SMALL COLLECTION OF OLD MASTER PRINTS, including works
by or after C. Allard, F. Barocci, L. Bonnet, J. Both, G.B.
Castiglione, F. Barocci, A. Delfosse, C. van Falens, J. P.
Norblin, A. Ostade, M. Pitteri, P. P. Rubens and others
nineteen (19)
- 2 A COLLECTION OF EARLY MEZZOTINTS, by I. King, B. Lens, R.
Robinson, J. Smith, W. Vincent and others
twenty-three (23)
- 3 A COLLECTION OF ETCHINGS, including twelve views of Rome
by Israel Silvestre, a group of prints after Berchem, and
some landscapes by Charles Bretherton and other 18th
Century English artists
forty-five (45)

- 4 THEATRUM BIBLICUM; and HISTORIAE SACRAE NOVI TESTAMENTI:
a collection of engravings, by or after C. Cort, M. van
Heemskerck, H. Muller, J. Sadeler and others, published
by N. J. Visscher 1650, including the set of twelve Sibyls
by Simon Wynouts Frisius (Holl. VII, 4-15), fourth states;
and The Four Elements after M. de Vos
*engravings, with margins, slightly time-stained, in two
volumes bound in brown morocco S. 254 × 336mm.
two (2)*

- 5 RETRATO AL VIVO DE LA GALERA DEL ADELANTADO MAIOR DE
CASTILLA, DEFENSOR DELESTRECHO DE GIBRALTAR, after
Lambertus Corneli, published by C. J. Visscher

ARCA REALE

*engravings, with small margins, creased, foxed and stained,
one with tears and other damage*

P. 362 × 430mm. and 375 × 528mm.

and two other shipping prints, published by C. J. Visscher
all framed four (4)

The first of these prints is listed in the catalogue of the Frederick
Muller print collection (Supp. 1037A) which belongs to the
Rijksprentenkabinet, Amsterdam. The Arca Reale ('Ark Royal')
was the flagship of Lord Howard of Effingham, who defeated the
Spanish Armada

- 6 A SMALL COLLECTION OF ENGRAVINGS, by H. Aldegrever, H. S.
Beham, J. Binck, N. de Bruyn and others *sixteen (16)*

After HANS VREDEMAN DE VRIES

- 7 NINE PLATES FROM SCENOGRAPHIAE SIVE PERSPECTIVAE (Holl.
IV, 556-575)
*engravings, published by Hieronymus Cock, with margins,
stained averaging P. 207 × 260mm.*
and a collection of prints by Barlow, Callaert, Callot, Hollar
and others a collection

LUCAS CRANACH THE ELDER

- 8 ADAM AND EVE IN PARADISE (Holl. VI, 1)
*woodcut, a fair impression on paper watermarked with a
 W in a Circle, with margins, foxed, framed*
 L. 335 × 235mm.

LUCAS CRANACH THE ELDER

- 9 THE PENITENCE OF ST. JEROME (Holl. VI, 84)
*woodcut, a fair impression on paper watermarked with
 a W in a Circle, with some cracks in the border and else-
 where, cut close, a thin patch right of centre, slightly
 stained, framed*
 S. 335 × 237mm.

ALBRECHT DURER

- 10 THE NATIVITY (B. 2; M., Holl. 2)
*engraving, showing wear, trimmed to the borderline or
 just outside, some small thin patches, slightly foxed and
 stained*
 S. 185 × 121mm.

ALBRECHT DURER

- 11 CHRIST ON THE CROSS (B. 13; M., Holl. 13)
*engraving, a fine impression printed on paper with a Bull's
 Head watermark (M. 62), with margins, the corners
 reinforced, creased and slightly stained*
 S. 124 × 82mm.

ALBRECHT DURER

- 12 THE PEASANT AND HIS WIFE (B. 83; M., Holl. 86)
*engraving, cut to the platemark, some thin spots, slightly
 foxed*
 P. 107 × 77mm.

ALBRECHT DURER

- 13 SAINT EUSTACE (B. 57; M., Holl. 60)
*engraving, a fine Meder A or B impression on paper with
 a High Crown watermark (M. 20), but cut close and with
 a very severe horizontal tear (repaired) across the middle,
 other damage, foxed* S. 353 × 259mm.

ALBRECHT DURER

- 14 THE LARGE HORSE (B. 97; M., Holl. 94)
*engraving, a late impression, trimmed to or just within
 the platemark, stained, laid down* S. 167 × 120mm.

ALBRECHT DURER

- 15 THE VIRGIN SURROUNDED BY MANY ANGELS (B. 101; M., Holl. 211)
*woodcut, a late impression on paper with a Town Gate
 watermark similar to M. 263, cut to the borderline or just
 within, slightly stained* S. 298 × 214mm.

ALBRECHT DURER

- 16 FREDERICK THE WISE, ELECTOR OF SAXONY (B. 104; M., Holl. 102)
*engraving, showing wear, cut to the platemark on three
 sides and slightly within at the bottom, foxed* S. 187 × 125mm.

ALBRECHT DURER

- 17 ST. JOHN THE BAPTIST AND ST. ONUPHRIUS (B. 112; M. Holl. 230)
*woodcut, cut within the borderline on three sides, all four
 corners restored, laid down, foxed* S. 213 × 140mm.

ALBRECHT DURER

- 18 SAINTS NICHOLAS, ULRICH AND ERASMUS (B. 118; M., Holl. 233)
*woodcut, cut to the borderline, some cracks apparently
 inked-in, minor repairs, slightly stained, backed*
 S. 215 × 146mm.

ALBRECHT DURER

- 19 THE ELEVATION OF SAINT MARY MAGDALEN (B. 121; M., Holl.
 237)
*woodcut, a Meder A impression printed on paper with a
 High Crown watermark (M. 20), trimmed to the borderline,
 the bottom left corner replaced, the other corners damaged,
 very slightly foxed* S. 211 × 145mm.

PROVENANCE: G. Storck, Milan, 1799, no. 9062 (L. 2319)

The Property of

JAMES H. LOCKHART III

ALBRECHT DURER

- 20 MELENCOLIA I (B. 74; M., Holl. 75)
*engraving, a Meder II f impression after the scratch on
 the sphere, but still clear and sharp, cut to the inner
 borderline, with several thin patches at the edges and tiny
 nicks on the left edge* S. 241 × 187mm.

PROVENANCE: A duplicate from the Rijksprentenkabinet, Amsterdam (L. 240)
 John H. Wrenn (L. 1475)

The Property of
NORTON SIMON, Esq.

ALBRECHT DURER

- 21 THE VIRGIN AND CHILD SEATED BY THE WALL (B. 40; M., Holl. 36)
engraving, a good impression, with small margins, very slightly foxed, framed P. 147 × 101mm.
PROVENANCE: K. E. von Liphart (L. 1687)

See Plate I

After HIERONYMUS BOSCH

- 22 DIE BLAU SCHUYTE: THE SHIP OF DEPRAVITY (Holl. 20), by P. van der Heyden
engraving, first state with the address of Cock, printed on paper with a jug watermark, trimmed to the plate-mark or just outside, a very small flaw under 'heeten' lower right, laid down, framed P. 231 × 301mm.

See Plate II

REMBRANDT HARMENSZ VAN RIJN

- 23 WOMAN AT THE BATH WITH A HAT BESIDE HER (B., Holl. 199; H. 297)
etching, second state, a good impression on Japan paper, with thread margins, framed P. 159 × 127mm.

See Plate III

HANS HOLBEIN THE YOUNGER

- 24 ERASMUS OF ROTTERDAM (Passavant III, 390.57A)
woodcut, first state, very slightly foxed and creased, framed S. 285 × 168mm.

PROVENANCE: Paul Davidsohn (L. 654)

THE PROPERTY OF A GENTLEMAN

ALBRECHT DURER

- 25 CHRIST IN LIMBO (B. 14; M., Holl. 121)
*woodcut, with the text of 1511, trimmed to just outside
 the borderline, a vertical printer's crease on the left, a
 small repair and a thin patch* S. 397 × 281mm.

ALBRECHT DURER

- 26 CHRIST ON THE MOUNT OF OLIVES (B. 26; M., Holl. 135)
*woodcut, before the text of 1511, with small margins, a
 stain by the head of the sleeping apostle on the left*
 S. 129 × 99mm.

ALBRECHT DURER

- 27 THE SEVEN ANGELS WITH TRUMPETS (B. 68; M., Holl. 170)
*woodcut, with the Latin text of 1498, cut to the borderline
 or within, the top corners restored and a repair lower left*
 S. 393 × 280mm.

ALBRECHT DURER

- 28 HERCULES, OR THE EFFECTS OF JEALOUSY (B. 73; M., Holl. 63)
*engraving, second state, a good impression before the
 scratch on the calf of the standing man, cut to or within
 the borderline, several tears and thin patches, slightly
 foxed, backed* S. 320 × 221mm.

GIOVANNI BENEDETTO CASTIGLIONE

- 29 PORTRAIT OF A BEARDED MAN IN A TURBAN (B. XXI, 51)
etching, with margins P. 180 × 150mm.

CRISPYN DE PASSE THE YOUNGER

- 30 THE FOUR PRINCES OF EUROPE ENTHRONED: POPE PAUL V,
 RUDOLPH II, LOUIS XIII AND PHILIP III (Franken 430-3)
engraving, with margins averaging P. 183 × 223mm.
the set of four (4)

DIRK STOOP

- 31 HORSES AND FIGURES (Dutuit 1-12)
etchings, before the numbers, on paper with a foolscap watermark similar to Churchill 346, trimmed close to the platemarks, a few stains and thin spots
averaging P. 152 × 195mm.
the set of twelve (12)

REMBRANDT HARMENSZ VAN RIJN

- 32 JAN CORNELIUS SYLVIUS, PREACHER (B., Holl. 266; H. 111)
etching, first state, with small margins, a minor repaired tear at the top, and a thin patch lower left
P. 167 × 142mm.
 PROVENANCE: George Biörklund (L. 1138c)

The Property of

THE BARONESS EUGENE DE ROTHSCHILD

REMBRANDT HARMENSZ VAN RIJN

- 33 CHRIST PREACHING: LA PETITE TOMBE (B., Holl. 67; H. 256)
etching, only state, a fine early impression with considerable burr, trimmed to the platemark or just within, the left corners damaged, a few very slight stains and fox marks, laid down, framed
S. 157 × 209mm.

See Plate IV

VARIOUS PROPERTIES

REMBRANDT HARMENSZ VAN RIJN

- 34 THE PRESENTATION IN THE TEMPLE IN THE DARK MANNER
(B. Holl. 50; H. 279)

*etching, only state, a fair impression without burr, with
very small margins, slightly stained, thinly backed*

S. 213 × 161mm.

REMBRANDT HARMENSZ VAN RIJN

- 35 CHRIST DRIVING THE MONEY CHANGERS FROM THE TEMPLE
(B., Holl. 69; H. 126)

*etching, second state, cut close, a repaired tear and several
thin patches*

S. 137 × 170mm.

PROVENANCE: Revd. J. Burleigh James (L. 1425)

REMBRANDT HARMENSZ VAN RIJN

- 36 THE RETURN OF THE PRODIGAL SON (B., Holl. 91; H. 147)

etching, only state, with thread margins, a few slight stains

P. 157 × 138mm.

REMBRANDT HARMENSZ VAN RIJN

- 37 THE STONING OF SAINT STEPHEN (B., Holl. 97; H. 125)

*etching, second state, a good impression, with thread
margins, a thin patch lower right*

P. 91 × 86mm.

PROVENANCE: Danby Seymour (L. 176)

REMBRANDT HARMENSZ VAN RIJN

- 38 THE DEATH OF THE VIRGIN (B., Holl. 99; H. 161)

*etching, third state, with margins, two horizontal creases
and some minor repairs, slightly stained*

P. 415 × 315mm.

REMBRANDT HARMENSZ VAN RIJN

- 39 SAINT JEROME READING (B., Holl. 100; H. 119)
*etching, only state, showing wear, with thread margins,
 slightly foxed* P. 110 × 91mm.

PROVENANCE: Danby Seymour (L. 176)

and a later impression of the same subject *two* (2)

REMBRANDT HARMENSZ VAN RIJN

- 40 SAINT JEROME PRAYING: ARCHED TOP (B., Holl. 101; H. 94)
etching, third state, damaged and foxed P. 109 × 81mm.

PROVENANCE: Danby Seymour (L. 176)

and two other etchings by Rembrandt *three* (3)

REMBRANDT HARMENSZ VAN RIJN

- 41 THE STROLLING MUSICIANS (B., Holl. 119; H. 142)
etching, first state, a good impression, with margins, foxed
 P. 139 × 136mm.

PROVENANCE: D'Arenberg (L. 567)

REMBRANDT HARMENSZ VAN RIJN

- 42 CLEMENT DE JONGHE (B., Holl. 272; H. 251)
*etching, sixth state, with small margins, some small thin
 patches, slightly foxed and stained* S. 214 × 162mm.

PROVENANCE: Prince Nikolaus Esterhazy (L. 1966)
 Budapest Museum Duplicate (L. 2328)

REMBRANDT HARMENSZ VAN RIJN

- 43 CLEMENT DE JONGHE (B., Holl. 272; H. 251)
*etching, sixth state, cut along the platemark, backed, the
 top left corner slightly torn, the bottom left corner
 restored, a minor tear through the signature, some thin
 patches* S. 206 × 160mm.

HENDRIK GOLTZIUS

- 44 PIETA (B. 41; Holl. 50)
engraving, second state, a good impression with margins on three sides, but cut just within the platemark at the bottom, slightly stained, laid down S. 192 × 140mm.

HENDRIK GOLTZIUS

- 45 JOHANNES ZURENUS (Jan van Suren) (B. 189; Holl. 220)
engraving, second state before the coat-of-arms, with small margins, the top left corner damaged, slightly foxed and stained, laid down at the four corners P. 164 × 106mm
 and two etchings by Bega *three* (3)

HENDRIK GOLTZIUS

- 46 THE TRIUMPH OF GALATEA, after Raphael (B. 270; Holl. 313)
engraving, first state before the address of Visscher, on paper watermarked with a coat-of-arms, the small margins reinforced all round, a very small hole in the sky upper left, slightly foxed and stained S. 564 × 422mm.

PROVENANCE: J. A. Boerner (L. 269), 1831

ETIENNE DUPERAC

- 47 GALLEYS STAGING A SEA-BATTLE IN A ROMAN ARENA (R. D. VIII, 102, 45)
etching, published by Claudio Duchetti, with small margins, slightly damaged and foxed P. 313 × 460mm.

FERDINAND BOL

- 48 SAINT JEROME IN THE CAVE (B., Holl. 3)
etching, second state, before Rembrandt's name, with narrow margins, some repairs, especially at the lower corners P. 286 × 248mm.

ISRAHEL VAN MECKENEM

- 49 PILATE WASHING HIS HANDS (B. 15)
engraving, late, cut near the borderline, thin patches
S. 205 × 144mm.
 PROVENANCE: Earl of Aylesford (L. 58)
 and five German woodcuts *six* (6)

SCHOOL OF MARCANTONIO RAIMONDI

- 50 THE MADONNA AND CHILD WITH THE FISH (B. XIV, 53)
engraving, a good early impression, cut close and laid down,
slightly foxed and rubbed *S. 264 × 220mm.*
 PROVENANCE: Sir Peter Lely (L. 2092)
 A finer impression than the one in the British Museum, which is
 filed under 'Anonymous School of Marcantonio', though Bartsch
 catalogued it as by Marcantonio himself

JAN SAENREDAM

- 51 ADAM AND EVE (B. 35)
engraving, third state, cut *S. 332 × 224mm.*
 two prints after Elsheimer, an etching by Hollar after Parmigianino, seven prints after Carracci landscape drawings,
 and another *twelve* (12)

After CHARLES DE SERRE

- 52 A SELECTION OF ANIMAL STUDIES, after C. de Serre, the majority
 by J. C. Baquoy
etchings, with margins, foxed and time-stained
P. 219 × 168mm.
a set of thirty-eight (38)

After FRANCIS BARLOW

- 53 ANIMALS OF VARIOUS SPECIES ACCURATELY DRAWN BY FRANCIS
 BARLOW
 etched by J. Griffier, J. Kip and others, published by P.
 Tempest
etchings, with margins, slightly foxed and stained
P. 138 × 183mm.
twelve (12)

WEDNESDAY

DECEMBER 1, 1971

WALLERAND VAILLANT

- 54 A YOUNG STUDENT SEATED IN FRONT OF A MARBLE PUTTO (Wessely 20)
mezzotint, with narrow margins, the lower right corner slightly damaged, backed P. 277 × 216mm.

GIOVANNI FRANCESCO GRIMALDI

- 55 LANDSCAPE WITH TWO WOMEN ON A BRIDGE (B. XIX, 3)
 LANDSCAPE WITH FOUR MEN IN THE FOREGROUND (B. XIX, 10)
etchings, trimmed to the platemark, very slightly stained and with a few thin spots P. 226mm. diam.
 two (2)

GIOVANNI FRANCESCO GRIMALDI

- 56 THE BRICKFIELD (B. XIX, 42)
etching, cut within the platemark, slightly stained S. 274 × 379mm.
 and landscape etchings by Gaspard Dughet and Jean Pesne
 three (3)

LUCA CARLEVARIIS

- 57 LE FABRICHE E VEDUTE DI VENETIA DISEGNATE POSTE IN PROSPETTIVA ET INTAGLIATE DA LUCA CARLEVARIIS . . . 1748
etchings, the title, dedication page and frontispiece, and ninety-nine plates in a late edition published by Giuseppe Wagner in 1768, plates 14, 16, 63 and 103 missing, two with trimmed margins, one with small tears in the lower margin, the plates slightly stained and foxed, bound in dark green cloth averaging P. 210 × 294mm.

MICHELE MARIESCHI

- 58 MAGNIFICENTIORES SELECTIORESQUE URBIS VENETIARUM PROSPECTUS (Mauroner 1-22)

etchings, the complete set with title-page and twenty-one plates, fine early impressions before numbers, printed on paper watermarked with a cross-bow, with full margins, a few plates slightly foxed but generally in very good condition, oblong folio, half calf (rubbed and splitting)

P. 320 × 470mm. and smaller

PROVENANCE: Richard Howard (his book-plate)
M. G. Howard (?)

See Plate V

GIOVANNI BATTISTA TIEPOLO

- 59 VARJ CAPRICCJ (De V. 3-12)

etchings, the set of ten plates in the edition of 1785 but without the title-page, with margins, slightly foxed, bound in limp boards

P. 137 × 177mm.

GIOVANNI BATTISTA PIRANESI

- 60 THE CARCERI

etchings, the set of sixteen plates from the Paris edition published by Firmin-Didot, the margins very slightly trimmed, partly laid down, a few plates slightly foxed and stained

averaging P. 415 × 565mm.

sixteen (16)

GIOVANNI BATTISTA PIRANESI

- 61 FRONTISPIECE TO VEDUTE DI ROMA; WITH STATUE DI MINERVA (H. 2)

etching, first state on paper with a fleur-de-lys watermark (Hind 1), with margins slightly trimmed and damaged at the edges, foxed and stained

P. 501 × 639mm.

and three others

four (4)

THE PROPERTY OF A GENTLEMAN

GIOVANNI BATTISTA TIEPOLO

GIOVANNI DOMENICO TIEPOLO and LORENZO TIEPOLO

62 VARIE OPERE . . .

A collection of 194 etchings by the Tiepolo family (of the total of 227) published by Giovanni Domenico Tiepolo in Venice about 1775 (as recorded by De Vesme): consisting of the list of contents (erroneous), 24 etchings by Giovanni Battista Tiepolo, 171 by Giovanni Domenico Tiepolo and the complete set of 9 by Lorenzo Tiepolo, good impressions printed on paper variously watermarked with a Monogram FA surmounted by Three Stars, an Arm bearing a Sword in a military Cartouche, and a crowned letter W, each sheet measuring 545 × 395mm., in very good condition, bound in contemporary quarter vellum with marble boards, with the title 'Varie Opere' on the spine, contained in a red quarter morocco box

The etchings are bound in the following order:

RACCOLTA DI TESTE, by G. D. Tiepolo (De V. 115-177)—the dedication page, two title pages and set of sixty etchings, printed four to a page, all with numbers

SCHERZI DI FANTASIA, by G. B. Tiepolo (De V. 13-35)—the title page and set of twenty-two plates, second states, with numbers

SAINT JOSEPH CARRYING THE CHRIST CHILD, by G. B. Tiepolo (De V. 2)—second state, with number

IDEE PITTORESCHE SOPRA LA FUGGA IN EGITTO . . . , by G. D. Tiepolo (De V. 1-27)—the title-page, dedication page, coat of arms and set of twenty-four plates, with numbers

VIA CRUCIS, by G. D. Tiepolo (De V. 34-49)—the title-page, dedication page and set of fourteen plates

AENEAS RECOGNIZES VENUS AS SHE DEPARTS FROM HIM, by G. D. Tiepolo (De V. 86)—second state, with number

ANGELICA AND MEDORO, by G. D. Tiepolo (De V. 93)—third state, with number

MEDORO WOUNDED, by G. D. Tiepolo (De V. 91)—second state, with number

AENEAS PRESENTS HIS SON TO DIDO, by G. D. Tiepolo (De V. 87)—second state, with number

THE MARRIAGE OF ANGELICA AND MEDORO, by G. D. Tiepolo (De V. 92)—second state, with number

ANGELICA CHAINED, by G. D. Tiepolo (De V. 90)—second state, with number

MERCURY APPEARING TO AENEAS IN A DREAM, by G. D. Tiepolo (De V. 85)—second state, with number

SAINT MARGARET OF CORTONA, by G. D. Tiepolo (De V. 68)—second state, with number

SAINT JOHN NEPOMUK MARTYRED IN THE MOLDAU, by G. D. Tiepolo (De V. 64)—only state

[Continued overleaf]

SAINT HIERONYMUS AEMILIANUS, by G. D. Tiepolo (De V. 66)
 —only state
 TWO OLD MEN, by G. D. Tiepolo (De V. 110)—only state
 RINALDO, by L. Tiepolo (De V. 5)—second state, with number
 A SEATED MAN AND A WOMAN CARRYING A VASE, by G. D. Tiepolo (De V. 111)—only state
 THE THREE VIRTUES: FAITH, HOPE AND CHARITY, by G. D. Tiepolo (De V. 79)—second state, with number
 THREE VIRTUES, by G. D. Tiepolo (De V. 80)—only state
 THE FOUR EVANGELISTS, by G. D. Tiepolo (De V. 50-53)—the set of four, only state, with numbers
 SAINT VINCENT FERRER, by G. D. Tiepolo (De V. 72)—second state, with number
 SAINT HIERONYMUS AEMILIANUS ALONE, by G. D. Tiepolo (De V. 65)—only state
 TWO SCENES FROM THE FLIGHT INTO EGYPT, by G. D. Tiepolo (De V. 28-29)—only state
 TARQUIN AND LUCRETIA, by G. D. Tiepolo (De V. 88)—only state
 THREE WOMEN BRINGING MARK ANTONY'S GIFTS TO CLEOPATRA, by G. D. Tiepolo (De V. 89)—second state, with number
 SAINT VINCENT FERRER PREACHING, by G. D. Tiepolo (De V. 71)—only state, with number
 SAINT HELEN FINDING THE CROSS, by G. D. Tiepolo (De V. 82)—only state
 FOUR RIVER GODS, by G. D. Tiepolo (De V. 99)—second state, with number
 RINALDO AND ARMIDA, by L. Tiepolo (De V. 6)—second state, with number
 RINALDO AND ARMIDA, by L. Tiepolo (De V. 4)—second state, with number
 THE SAINTS OF THE CROTTA FAMILY, by G. D. Tiepolo (De V. 74)—third state, with number
 VENICE RECEIVING THE HOMAGE OF NEPTUNE, by G. D. Tiepolo (De V. 97)—third state, with number
 THE BAPTISM OF CHRIST, by G. D. Tiepolo (De V. 32)—third state, with number
 SAINT JOHN THE BAPTIST PREACHING, by G. D. Tiepolo (De V. 31)—second state, with number
 SAINT HIERONYMUS AEMILIANUS GIVING FOOD TO ORPHANS, by G. D. Tiepolo (De V. 67)—second state, with number
 THE FLIGHT INTO EGYPT, by G. D. Tiepolo (De V. 30)—only state
 MIRACLE OF SAINT FRANCIS DE PAULE, by G. D. Tiepolo (De V. 61)—second state
 THE VIRGIN WITH SAINT FRANCIS DE PAULE AND SAINT ANTHONY (De V. 56), by G. D. Tiepolo—second state, with number
 THE ASSUMPTION, WITH SAINT ANTHONY AND SAINT GEORGE (De V. 55), by G. D. Tiepolo—only state
 THE LAST SUPPER, by G. D. Tiepolo (De V. 33)—second state, with number
 A MIRACLE OF SAINT ANTHONY OF PADUA, by L. Tiepolo (De V. 2)—second state, with number
 SAINT GAETANO, by G. D. Tiepolo (De V. 62)—second state, with number
 THE PRESENTATION OF THE VIRGIN TO THE ALMIGHTY, by L. Tiepolo (De V. 1)—only state, with number
 THE MARTYRDOM OF SAINT AGATHA, by G. D. Tiepolo (De V. 58)—second state, with number
 THE BAPTISM OF CONSTANTINE, by G. D. Tiepolo (De V. 83)—third state, with number

SAINT JAMES, ON HORSEBACK, by G. D. Tiepolo (De V. 63)—third state, with number
 SAINT DIEGO, by G. D. Tiepolo (De V. 59)—only state, with number
 BENEDICTINE SAINTS, by G. D. Tiepolo (De V. 73)—second state, with number
 SAINT PATRICK HEALING A CRIPPLE, by G. D. Tiepolo (De V. 69)—second state, with number, printed on a double sheet
 THE VIRGIN AND THREE DOMINICAN FEMALE SAINTS, by G. D. Tiepolo (De V. 54)—second state, with number, printed on a double sheet
 THE MARTYRDOM OF SAINT STEPHEN, by G. D. Tiepolo (De V. 60)—second state, with number, printed on a double sheet
 SAINT THECLA INTERCEDING FOR THE TOWN OF ESTE, by L. Tiepolo (De V. 3)—second state, with number, printed on a double sheet
 GLORY CROWNING VIRTUE, by G. D. Tiepolo (De V. 103)—only state, with number
 DIANA DESCENDING TO RESCUE IPHIGENIA, by G. D. Tiepolo (De V. 84)—second state, with number
 VENUS PLACING CUPID IN THE HANDS OF TIME, by G. D. Tiepolo (De V. 100)—second state, with number
 THE GENIUS OF VALOUR AND OTHER ALLEGORICAL FIGURES, by G. D. Tiepolo (De V. 104)—second state, with number, printed on a double sheet
 VIRTUE AND GLORY CHASING AVARICE, by G. D. Tiepolo (De V. 102)—second state, with number, printed on a double sheet
 A GODDESS APPEARING TO A WARRIOR, by L. Tiepolo (De V. 8)—second state, with number, printed on a double sheet
 THE VIRGIN APPEARING TO SAINT SIMON STOCK, by G. D. Tiepolo (De V. 57)—second state, with number, printed on a double sheet
 THE TRIUMPH OF VENUS, by L. Tiepolo (De V. 9)—third state, with number, printed on a double sheet
 THE TRIUMPH OF HERCULES, by G. D. Tiepolo (De V. 101)—third state, with number, printed on a double sheet
 MONUMENT TO THE GLORY OF HEROES, by L. Tiepolo (De V. 7)—third state, with number, printed on a double sheet
 FAITH, HOPE AND CHARITY, by G. D. Tiepolo (De V. 78)—only state, printed on a double sheet
 FORCE AND PEACE, by G. D. Tiepolo (De V. 81)—second state, printed on a double sheet

See Plates VI and VII

The Property of
ROBERT HYDE, Esq.

ANTONIO MARIA ZANETTI

- 63 THE MADONNA AND CHILD SEATED ON A CLOUD (B. XII, 2)
A WOMAN WALKING TOWARDS THE RIGHT (B. XII, 42)
*chiaroscuro woodcuts from two blocks, the first printed in
black and green, the second in black and grey*
S. 93 × 65mm. and 143 × 85mm.
two (2)

ANTONIO MARIA ZANETTI

- 64 THE ENTOMBMENT (B. XII, 31)
*chiaroscuro woodcut from two blocks, printed in black and
green, with a tiny hole centre left* *S. 190 × 120mm.*

ANTONIO MARIA ZANETTI

- 65 THE BIRTH OF THE VIRGIN (B. XII, 24)
*chiaroscuro woodcut from three blocks, printed in black
and two shades of grey, the lower right corner thin*
S. 173 × 115mm.

ANTONIO MARIA ZANETTI

- 66 SAINT PETER (B. XII, 45)
SAINT BARTHOLOMEW (B. XII, 54)
*chiaroscuro woodcuts from two blocks, both printed in
black and beige, in good condition*
averaging S. 167 × 97mm.
two (2)

JOHN SKIPPE

- 67 A SMALL COLLECTION OF CHIAROSCURO WOODCUTS, after
Parmigianino and others; and two prints by different hands
nine (9)

FRANZ EDMUND WEIROTTER

- 68 A COLLECTION OF PRINTS, including plates from 'Gegenden und Bruchstücken Alter Gebaeude' by F. E. Weirotter, and other etchings by Weirotter; and a small group of prints by or after A. Perelle and D. Chodowiecki *fifty-six* (56)

VARIOUS PROPERTIES

FRANCISCO GOYA Y LUCIENTES

- 69 THE COPIES AFTER VELASQUEZ (L.D. 4-16; T.H. 4-16)
etchings with aquatint, the thirteen plates from the third edition of 1868, with wide margins, some torn and creased, contained in a folio with beige cloth boards
P. 325 × 421mm. and smaller
with an impression of El Agarrotado (L.D. 21; T.H. 21)
fourteen (14)

FRANCISCO GOYA Y LUCIENTES

- 70 LOS CAPRICHOS (L.D. 38-117; T.H. 36-115)
etchings with aquatint, the set of eighty prints apparently in the fifth edition, with margins, tears in plates 30 and 33, some plates slightly torn or creased at the lower joints of the spine, foxed and slightly stained, small folio, bound in original black cloth, roan spine, gilt lettered on upper cover, with gilt medallion on lower cover, the edges rubbed, the upper cover detached, lower portion of spine defective
S. 308 × 224mm.

GEORGE STUBBS, A.R.A.

71 A RECUMBENT LION (B.T. 9)

*mixed method engraving, published on May 1, 1788, with
margins, foxed* P. 178 × 225mm.

Basil Taylor, *The Prints of George Stubbs*, 1969, mentions that this must be one of the two prints described as 'a Lion' in Stubbs' advertisement of 1788. There is a slight drawing in black chalk (formerly in the collection of Sir Bruce Ingram) which shows the lion in exactly the same position. Stubbs sold this print for 2/6d.

See Plate VIII

GEORGE STUBBS, A.R.A.

72 A FOXHOUND ON THE SCENT (B. T. 10)

*mixed method engraving, published 1 May 1788, with
margins, slightly creased and foxed* P. 97 × 106mm.

A preparatory drawing in reverse was sold in these rooms on Nov. 19, 1968, and is now in the Mellon Collection. Mr. Basil Taylor knows of only three other impressions

See Plate VIII

After THOMAS GAINSBOROUGH, R.A.

73 A COLLECTION OF PRINTS ILLUSTRATIVE OF ENGLISH SCENERY,
FROM THE DRAWINGS AND SKETCHES OF THOS GAINSBOROUGH,
R.A., by W. F. Wells and J. Laporte, 1819

*soft ground etchings, thirty-seven coloured by hand,
slightly stained, sixty in the album, bound in red morocco
averaging S. 430 × 290mm.*

PROVENANCE: A. H. S. Pollock

The Property of
GEOFFREY N. BARRETT, Esq.

JOHN CROME

- 74 NORFOLK PICTURESQUE SCENERY (Theobald 1-24; 27-33)
*the title page and complete set of thirty-one etchings and
soft ground etchings published by Mrs. Crome in 1834,
but lacking the portrait of Crome after D. R. Murphy by
R. W. Sievier, printed on India Appliqué, three plates very
slightly foxed, the etchings cleaned and relaid, and bound
in maroon half calf* S. 542 × 368mm.

PROVENANCE: Hudson Gurney

Mrs. Crome published 60 sets of these prints at 3 gns. a set

MODERN PRINTS

VARIOUS PROPERTIES

JOSEF ALBERS

75 WLS—VIII

*silk-screen printed in black and grey, signed with initial
and dated '66, inscribed and numbered 68/125*

L. 400 × 400mm.

EDMUND BLAMPIED

76 WORK IN THE FIELDS (Campbell Dodgson 21); WEARY (C.D. 16);
HOMEWARDS, EVENING (C.D. 15)

*drypoint, or etching and drypoint, all signed in pencil,
with full margins, laid at the edges, framed*

*P. 221 × 287mm. and smaller
three (3)*

EDMUND BLAMPIED

77 SUNDAY MORNING BATHERS (C.D. 45); 'FETCH IT!' (C.D. 46);
RETURNING TO THE STABLE (C.D. 51)

drypoints, all signed in pencil, with margins, framed

*P. 273 × 375mm. and smaller
three (3)*

MUIRHEAD BONE

78 RYE FROM CAMBER: No. 2

etching, signed in pencil, with margins, framed

P. 153 × 202mm.

and views of Lowestoft and Great Yarmouth four (4)

MUIRHEAD BONE

- 79 MANHATTAN EXCAVATION
etching, third state, signed in pencil, with margins, framed
P. 313 × 258mm.
and three views of Stockholm *four* (4)

MUIRHEAD BONE

- 80 SIR RABINDRINATH TAGORE
etching, signed in pencil, with margins, framed
P. 246 × 150mm.
and three others by Bone *four* (4)

MUIRHEAD BONE

- 81 TREVI FOUNTAIN, ROME
etching, seventeenth state, with margins, framed
P. 405 × 264mm.
and views of London, Rome and elsewhere *four* (4)

MARC CHAGALL

- 82 DIE GROSSMUTTER (K. 4)
etching and drypoint, signed in pencil and numbered
40/110, *with margins* P. 209 × 160mm.
Plate 4 from 'Mein Leben', published by Paul Cassirer, Berlin, in
1923

MARC CHAGALL

- 83 LIEBENDE AUF DER BANK (K. 15)
etching, plate 15 from 'Mein Leben', signed in pencil and
numbered 50/110, with margins P. 129 × 180mm.

MARC CHAGALL

- 84 AT TABLE (M. 14)
*lithograph, signed in pencil and numbered 19/35, with
margins, very slightly stained* S. 264 × 355mm.

MARC CHAGALL

- 85 ON THE STOVE (M. 16)
*lithograph, signed in pencil and numbered 53/100, with
margins* S. 238 × 268mm

MARC CHAGALL

- 86 THE FARM (M. 17)
*lithograph, signed in pencil and numbered 57/100, with
margins, foxed* S. 234 × 260mm.

EDWARD GORDON CRAIG

- 87 SIR HENRY IRVING AS BADGER, 1900
*woodcut printed on thin Japan paper, signed with initials,
dated 1924 and numbered 32 (out of 150), with margins,
slightly stained* L. 107 × 81mm.

EDWARD GORDON CRAIG

- 88 MERCHANT OF VENICE: OLD GOBBO, 1909
*woodcut printed on thin Japan paper, signed with initials
in pencil, dated 1909 and numbered 16 (out of 30), slightly
stained* S. 258 × 214mm.

SONIA DELAUNAY

- 89 COMPOSITION WITH CIRCLES
*lithograph printed in colours, signed in pencil and
numbered 27/50, with margins* L. 375 × 208mm.

The Property of
A. EFTICHIOU, Esq.

JAMES ENSOR

- 90 LE COMBAT DE DESIR ET RISSOLE (C. 19)
etching, second state, printed on Japan paper, signed in pencil and dated 1896 (Croquez gives the date of the print as 1898), with margins, slightly foxed, laid down at the edges, framed P. 250 × 357mm.

See Plate IX

JAMES ENSOR

- 91 LE CHRIST AGONISANT (C. 94)
etching, printed on Japan paper, signed in pencil and dated 1895, with margins, very slightly foxed, laid down at the edges, framed P. 178 × 241mm.

JAMES ENSOR

- 92 L'ENTREE DU CHRIST A BRUXELLES (C. 114)
etching and drypoint, third state, printed on Japan paper, signed and dated 1888, with margins, laid down at the edges, framed P. 236 × 291mm.

VARIOUS PROPERTIES

THEODORE GERICAULT

- 93 PLATES FROM 'VARIOUS SUBJECTS DRAWN FROM LIFE AND ON STONE': Horses going to the Fair (L.D. 32); A Party of Life Guards (L. D. 34); Horses exercising (L. D. 35); and A French Farrier (L. D. 41)
lithographs, the cover (L. D. 29) and four plates from the complete set of thirteen, all final states, slightly foxed and stained, the margins damaged and brittle, the cover badly torn S. 545 × 375mm.

DAVID HOCKNEY

- 94 ACCORDING TO THE PRESCRIPTIONS OF ANCIENT MAGICIANS
 (Whitechapel P. 26/5);
 IN DESPAIR (W. P. 26/11)
etchings, from 'Illustrations for Fourteen Poems from C. P. Cavafy', both signed in pencil and dated 66, and numbered 8/75 and 22/75, framed P. 347 × 224mm.
 two (2)

AUGUSTUS EDWIN JOHN, O.M., R.A.

- 95 DANCING GIRL (C. D. 79)
etching, signed in pencil and numbered 2/25, with margins, time-stained P. 125 × 100mm.

AUGUSTUS EDWIN JOHN, O.M., R.A.

- 96 WOMAN GATHERING STICKS (C. D. 81)
etching, signed in pencil and numbered 3/15, with margins, time-stained P. 89 × 125mm.

AUGUSTUS EDWIN JOHN, O.M., R.A.

- 97 A CARAVAN WITH A HORSE (C. D. 133)
etching, signed in pencil and numbered 21/50, with margins P. 100 × 127mm.
 PROVENANCE: T. Laurin (L. 2446a)

AUGUSTUS EDWIN JOHN, O.M., R.A.

- 98 J. HOPE JOHNSTONE (C. D. 139)
etching, signed in pencil and numbered 17/50, with margins P. 176 × 125mm.

ALPHONSE LEGROS

- 99 ETUDE DE TETE (C. D. 277)
etching, only state, with margins, slightly foxed, framed P. 113 × 75mm.
 two landscapes by Legros, a portrait of Rudyard Kipling by W. Strang and a view of Portsmouth by M. Hardie
 five (5)

JAMES McBEY

- 100 BEGGARS, TETUAN NO. 2 (M. Hardie 134); GRIMNESSESLIUS (H. 143); GAMRIE (H. 151, trial proof II); GERONA; THE GUIDECCA
etchings, all signed and numbered in pen, with margins, framed averaging P. 229 × 230mm.
 five (5)

JAMES McBEY

- 101 THE DESERT OF SINAI, NO. 2 (H. 184); SUNSET: WADI-UM-MUKSHEIB (H. 185); THE SURRENDER OF JERUSALEM (H. 199); ZERO: A SIXTY-FIVE POUNDER OPENING FIRE (H. 201)
etchings, published states, all signed and numbered in pen, with margins, framed averaging P. 203 × 344mm.
 four (4)

JAMES McBEY

- 102 STRANGE SIGNALS (H. 186); PALESTINE: BLUE BONNETS O'ER THE BORDER (H. 192)—two impressions; DUST: BEERSHEBA (H. 193); HERMAN: CAVALRY MOVING ON DAMASCUS (H. 207)
etchings, all signed and numbered in pen, with margins, framed averaging P. 205 × 359mm.
 five (5)

ALFRED MANESSIER

- 103 CANTIQUE SPIRITUELLE
lithograph printed in colours, signed in pencil and numbered 21/40, framed L. 460 × 360mm.

CHARLES MERYON

- 104 LA GALERIE DE NOTRE-DAME (L. D. 26)
etching, third state, printed on Chine Appliqué, with small margins, stained at the edges and slightly foxed, laid down, framed P. 285 × 175mm.

HENRI MATISSE

- 105 NU SERRANT SON GENOU GAUCHE CONTRE SA POITRINE (Pully Cat. 68)
etching, plate 116, printed on Chine Appliqué, signed in pencil and inscribed 'Essai', with margins, slightly foxed and time-stained round the mount opening
 P. 147 × 101mm.
See Plate X

HENRI MATISSE

- 106 LE REPOS DU MODELE (Pully Cat. 89)
lithograph, plate 29, printed on Chine, signed in pencil and numbered 31/35, a small tear in the bottom margin, and a few thin patches and stains
 L. 220 × 304mm.

HENRI MATISSE

- 107 INTERIEUR, LA LECTURE (Pully Cat. 114)
lithograph, plate 65, printed on Chine, signed in pencil and numbered 8/50, with margins, framed
 L. 270 × 190mm.
See Plate XI

*The Property of**NORTON SIMON, Esq.*

HENRI MATISSE

- 108 FIGURE APPUYEE SUR LE COUDE, FOND FLEURI, 1924 (Pully Cat. 109)
lithograph, plate 57, printed on Chine, signed in pencil and numbered 40/50, with large margins, slightly foxed and stained at the edges, framed
 L. 305 × 242mm.
See Plate XII

The Property of
LANCE DE G. SIEVEKING, Esq., D.S.C.

PAUL NASH

- 109 **DARK LANE** (J. G. Fletcher, Print Collector's Quarterly, July 1928 no. 13)
wood-engraving, printed on thin Japan paper, signed in pencil, inscribed and dated 1921, from the edition of 25, with margins, stained at the edges, framed
 L. 100 × 126mm.

PAUL NASH

- 110 **PATHS INTO THE WOOD** (F. 19)
wood-engraving, printed on thin Japan paper, signed in pencil, inscribed and dated 1921, from the edition of 50, with margins, framed
 L. 122 × 102mm.

PAUL NASH

- 111 **MEETING PLACE** (F. 25)
wood-engraving, printed on thin Japan paper, signed in pencil, inscribed and dated 1922, from the edition of 25, with margins, slightly foxed, and damaged upper left edge, framed
 L. 114 × 150mm.
- DESIGN OF ARCHES** (F. 75)
wood-engraving, signed in pencil, inscribed 'for Lance and April' and dated 1926, with margins, creased and slightly stained, framed
 L. 133 × 114mm.
 two (2)

PAUL NASH

- 112 **DYKE BY THE ROAD** (F. 26)
wood-engraving, printed on thin Japan paper, signed in pencil, inscribed and dated 1922, from the edition of 50, with margins, slightly stained at the edges, framed
 L. 121 × 177mm.

PAUL NASH

- 113 NORTHERN MUSE (F. 29)
*wood-engraving, signed in pencil, inscribed and dated 1923
 and numbered 1/15, with margins, framed*
 L. 115 × 101mm.

PAUL NASH

- 114 GENESIS: THE DRY LAND APPEARING (F. 46)
*wood-engraving, printed on thin Japan paper, signed in
 pencil, dated 1924 and numbered 8/12, with full margins,
 slightly foxed, framed*
 L. 114 × 89mm.

PAUL NASH

- 115 STILL LIFE NO. 1 (F. 55)
*wood-engraving, signed in pencil, inscribed and dated 1924,
 from the edition of 50, with margins, framed*
 L. 115 × 115mm.

PAUL NASH

- 116 DESIGN OF FLOWERS (F. 76)
*wood-engraving, signed in pencil, inscribed and dated 1926
 and numbered 3/25, with margins, slightly creased and
 stained, framed*
 L. 152 × 95mm.

PAUL NASH

- 117 BOUQUET (F. 80)
*wood-engraving, signed in pencil, inscribed and dated 1927
 and numbered 18/50, with margins, slightly foxed, framed*
 L. 127 × 96mm.

PAUL NASH

- 118 DYMCHURCH BEACH
 THE TIDE
*lithographs, from the edition of 30, both signed in pencil
 and dated 1920, one inscribed, with margins, slightly
 stained, framed*
 averaging L. 315 × 420mm.
 two (2)

PAUL NASH

- 119 EMPIRE MARKETING BOARD: A MARKET GARDEN
*poster printed in colours, published by H.M. Stationery
 Office, some tears and stains, laid down, framed*
 S. 1016 × 1524mm.
 and two similar posters by John Nash *three (3)*

CHRISTOPHER RICHARD WYNNE NEVINSON, A.R.A.

- 120 A VIEW FROM A BALCONY OVER A HARBOUR
*etching, signed in pencil and dated Aug. 1929, with
 margins, slightly stained* P. 172 × 137mm.

VARIOUS PROPERTIES

EMILE NOLDE

- 121 DISKUSSION, 1913 (Sch. 51)
*lithograph, printed on chine in black, lemon and grey-
 brown, signed in pencil and inscribed 'Aufl. Nr. 3' (from
 the edition of 40) and inscribed 'Discussion', with margins,
 slightly creased and wrinkled, a repaired tear in the centre
 of the right-hand figure, a few minor stains and fox-marks,
 laid down, framed* S. 860 × 610mm.

See Plate XIII

PABLO PICASSO

- 122 LES TROIS BAIGNEUSES I (Bl. 60; G. 106)
*drypoint, apparently one of the unsigned proofs on Arches
 printed by Fort in 1930, with margins, slightly foxed and
 stained round the old mount opening P. 178 × 131mm.*

PABLO PICASSO

- 123 FEMME NUE A LA JAMBE PLIEE (Bl. 141; G. 208)
*etching, Plate 8 from the Vollard Suite, printed on paper
 watermarked 'Picasso', signed in pencil, with margins,
 framed P. 310 × 220mm.*

PABLO PICASSO

- 124 FEMME TORERO, II (Bl. 220; G. 426)
*etching, Plate 22 from the Vollard Suite, printed on paper
 watermarked 'Picasso', signed in pencil, with margins
 P. 298 × 237mm.*

PABLO PICASSO

- 125 BLIND MINOTAUR LED THROUGH THE NIGHT BY GIRL WITH
 FLUTTERING DOVE (Bl. 225; G. 225)
*aquatint, Plate 97 from the Vollard Suite, printed on paper
 watermarked 'Vollard', signed in pencil, with margins,
 framed P. 247 × 347mm.*

See Plate XIV

PABLO PICASSO

- 126 DEUX FEMMES NUES DANS UN ARBRE (Bl. 234; G. 204)
*etching, signed in ink and numbered 29/100, with full
 margins, slightly foxed and stained, framed*
 P. 377 × 297mm.

PABLO PICASSO

- 127 TOROS VALLAURIS 1958 (Bl. 1282)
*lino-cut printed in black and orange, signed in red crayon
 and inscribed 'épreuve d'artiste', with margins, framed*

GEORGES ROUAULT

- 128 NOUS CROYANT ROIS
*etching, Plate 7 from Miserere, printed on paper water-
 marked 'Ambroise Vollard', the margins very slightly
 trimmed, foxed and stained* P. 586 × 420mm.

GEORGES ROUAULT

- 129 CHINOIS
*etching, Plate 38 from Miserere, with margins, three
 worm-holes in the lower left margin, foxed and stained*
 P. 576 × 413mm.

GEORGES ROUAULT

- 130 EN CES TEMPS NOIRS DE JACTANCE ET D'INCROYANCE . . .
*etching, Plate 56 from Miserere, printed on paper water-
 marked 'Ambroise Vollard', the margins very slightly
 trimmed, foxed and stained* P. 588 × 432mm.

WILLIAM SCOTT

- 131 COMPOSITION WITH GREY, YELLOW AND BLACK
*lithograph printed in colours, signed in pencil, numbered
 21/75 and dated '62, with the blindstamp of Editions
 Aleto, framed* S. 570 × 795mm.

WILLIAM SCOTT

- 132 COMPOSITION IN BLUE, BEIGE AND MAROON
*lithograph printed in colours, signed in pencil, numbered
 63/75 and dated '62, with the blindstamp of Editions
 Aleto, some creases across the centre, framed* S. 570 × 795mm.

WALTER RICHARD SICKERT, A.R.A.

- 133 L'HOTEL ROYAL, DIEPPE
*etching, printed on light brown paper, signed with initials
 in pen and dedicated to Madeleine Knox, with margins,
 framed* P. 110 × 170mm.

Madeleine Knox was one of Sickert's pupils at the Westminster Technical Institute, later becoming his partner in his School at Rowlandson House

RAOUL UBAC

- 134 COMPOSITION
*lithograph, printed in colours, signed in pencil and dated
 900 and numbered 22/150, slightly rubbed* S. 400 × 310mm.

VICTOR VASARELY

- 135 CTA 102
*silk-screen printed in shades of grey, signed in ball-point
 pen, from the edition of 150 published in 1966, framed* S. 705 × 705mm.

The Property of
MRS. H. OSWELL

HENRI DE TOULOUSE-LAUTREC

- 136 L'ANGLAIS AU MOULIN ROUGE, 1892 (L. D. 12; A. 3)
lithograph printed in colours, signed in pencil and numbered 43 (from the edition of 100), with margins, slightly faded or discoloured in places, a small repaired tear extreme top left and minor damage at the edges, a few fox-marks and a stain round the old mount opening well away from the subject, laid down, framed

L. 479 × 374mm.

PROVENANCE: Sir William McMillan

See Plate XV

The Property of
JAMES H. LOCKHART III

HENRI DE TOULOUSE-LAUTREC

- 137 FRONTISPICE POUR: ELLES (L.D. 179; A. 200)
lithograph printed in colours, with Gustave Pellet's stamp (Lugt 1190) and paraph in ink (L. 1194), inscribed in ink 'Serie No. 24' (from the edition of 100), the edges backed with brown tape, a 5mm. tear in the right edge

S. 522 × 402mm.

See Plate XVI

ODILON REDON

- 138 PROFIL DE LUMIERE (Mellerio 61)
lithograph, printed on Chine, with margins, slight losses at the edges

L. 340 × 242mm.

Apparently an impression of the first state before the edition of 50 printed on *Chine Appliqué* by Lemer cier & Cie., 1886

The Property of
NORTON SIMON, Esq.

JACQUES VILLON

- 139 BAUDELAIRE AU SOCLE (A. & P. 204)
*etching, signed in pencil and numbered 20/50, with
margins, slightly creased, framed P. 418 x 282mm.*

See Plate XVII

JACQUES VILLON

- 140 LES BUCOLIQUES DE VERGILE, 1953
*lithographs printed in colours on Japon Nacré, signed in
pencil (one of 24 proof sets), with margins, framed
averaging L. 202 x 490mm.
twenty-seven (27)*

VARIOUS PROPERTIES

JACQUES VILLON

- 141 COMPOSITION, 1950
*drypoint, signed in pencil and numbered 13/30, with full
margins, slightly stained at the mount opening
P. 205 x 154mm.*

JAMES ABBOTT McNEILL WHISTLER

- 142 EN PLEIN SOLEIL (K. 15)
*etching, second state, cut to the plate-mark, backed,
 framed* P. 98 × 133mm.

JAMES ABBOTT McNEILL WHISTLER

- 143 STREET AT SAVERNE (K. 19)
*etching, fourth state, signed with the butterfly in pencil
 and inscribed 'fine impression' by the artist, with margins,
 slightly stained, framed* P. 202 × 158mm.

See Plate XVIII

JAMES ABBOTT McNEILL WHISTLER

- 144 LA VIEILLE AUX LOQUES (K. 21)
*etching, second state, with margins, time-stained round
 the old mount opening, laid at the edges, framed* P. 208 × 147mm.

JAMES ABBOTT McNEILL WHISTLER

- 145 LIMEHOUSE (K. 40)
*etching, third state, printed on Japan paper, with margins,
 laid at the edges, framed* P. 127 × 202mm.

JAMES ABBOTT McNEILL WHISTLER

- 146 EAGLE WHARF (K. 41)
*etching, only state, with margins, slightly stained round
 the old mount opening, framed* P. 138 × 212mm.

JAMES ABBOTT McNEILL WHISTLER

- 147 ROTHERHITHE (K. 66)
*etching, third state, with margins, slightly stained round
 the old mount opening, glue marks and a little foxing,
 laid down, framed* P. 273 × 198mm.

JAMES ABBOTT McNEILL WHISTLER

- 148 THE LITTLE LAGOON (K. 186)
*etching, second state, signed with the butterfly in pencil,
 laid at the corners, framed* P. 227 × 151mm.

See Plate XIX

JAMES ABBOTT McNEILL WHISTLER

- 149 THE BEGGARS (K. 194)
*etching, ninth and final state, printed on thin Japan paper,
 signed with the butterfly in pencil, framed* P. 303 × 211mm.

JAMES ABBOTT McNEILL WHISTLER

- 150 THE MAST (K. 195)
*etching, sixth and final state, signed with the butterfly in
 pencil, laid at the edges, a tiny ink stain in the lower right
 corner, framed* P. 340 × 161mm.

JAMES ABBOTT McNEILL WHISTLER

- 151 NEWSPAPER-STALL, RUE DE SEINE (K. 432)
etching, second state, printed in brown, framed P. 82 × 199mm.

The Property of
MR. and MRS. REX J. LIPMAN
of Manyara, South Australia

JAMES ABBOTT McNEILL WHISTLER

- 152 THE LONG VENICE (K. 212)
*etching, fifth state, signed with the butterfly, in pencil, a
 small smudge in red crayon (?) at the edge lower right,
 laid down, framed* P. 127 × 410mm.

See Plate XX

VARIOUS PROPERTIES

ANDERS LEONHARD ZORN

- 153 RODIN, 1906 (A. 207)
*etching, third state, signed in pencil, with full margins,
 slightly stained round the old mount opening, framed*
 P. 207 × 148mm.

ANDERS LEONHARD ZORN

- 154 UNE BAGUE (A. 208)
 GULLI (A. 265)
*etchings, second states, both signed in pencil, with
 margins, framed* P. 214 × 160mm. and 130 × 90mm.
 two (2)

ANDERS LEONHARD ZORN

- 155 VICKE (A. 281)
 OLS MARIA (A. 286)
*etchings, third state and only state, both signed in pencil,
 with full margins, framed*
 P. 195 × 293mm. and 200 × 295mm.
 two (2)

ILLUSTRATED BOOKS

SIR WILLIAM ROTHENSTEIN

- 156 OXFORD CHARACTERS, 1896
*the book containing twenty-four lithographs with text by
 F. York Powell and others* S. 445 × 302mm.

PIERRE BONNARD

- 157 LONGUS, LES PASTORALES DE LONGUS OU DAPHNIS ET CHLOE,
 Paris, A. Vollard, 1902 (Rauch 22; The Artist and the
 Book 28)
*text and 155 lithographs including 12 head-pieces and culs-
 de-lampe, with text, copy number 113, one of 200 on
 Hollande Van Gelder (total edition 250), bound by
 Altermat in green morocco (spine faded), tooled in gilt,
 t.e.g., original wrappers bound in, uncut, fitted felt-covered
 case, the case slightly worn* S. 293 × 242mm.

PIERRE BONNARD

- 158 PIERRE LOUYS, LE CREPUSCULE DES NYMPHES, Paris, Tisne, 1946
 (R.-M. 97)
*twenty-four lithographs by Bonnard, with text, in the
 original box, numbered 3 from the edition of 30, with an
 extra suite of the lithographs on Chine (the total edition
 was 120), and the publisher's prospectus, the box slightly
 rubbed, otherwise in good condition* S. 325 × 255mm.

SALVADOR DALI

- 159 TRISTAN AND ISEULT, New York and Paris, Léon Amiel
*the set of twenty-one drypoints, printed in colours, all
 signed in pencil, with text, numbered 54/125, original
 boards and box* S. 454 × 320mm.

GEORGES BRAQUE

- 160 THEOGONIE (HESIOD) (The Artist and the Book, 38)
the Greek text and the set of sixteen etchings hors-texte, the etched frontispiece, cover design, chapter heading and cul-de-lampe, printed by Fequet and Bauder on Auvergne paper and published by Maeght in 1955, in an edition of 150, this copy numbered 89, signed by the artist in pencil on the justification page, each plate blind-stamped with Braque's initials, with original wrappers, hard covers and collage decorated box (the box slightly scuffed and damaged)
S. 445 × 325mm.

FERNAND LEGER

- 161 CIRQUE, Paris, Tériade, 1950 (The Artist and the Book, 164)
thirty-four lithographs, including the cover, printed in colours and forty-two in black and white, with text, and slip-case, numbered 79 from the edition of 280, signed by the artist on the colophon, the slip-case cracking at the joints
S. 420 × 325mm.

The Property of
J. LEWSEN, Esq.

JOAN MIRO

162 QUELQUES FLEURS POUR DES AMIS, Paris, Société Internationale d'Art XX^e Siecle, 1964

with an introduction by Eugène Ionesco, and 32 reproductions of drawings dedicated to friends of the artist; an original colour lithograph by Miro signed in pencil opposite the title page, and another, unsigned, on the cover; a separate suite of 4 colour lithographs printed on Japon Nacré, each signed and numbered 37/75 in pencil; and an original drawing in coloured felt-tip pens on the back of the justification page, signed and inscribed in pencil 'à J. Lewsen, amicalement Miro 20/VII/65', copy number 37 from the special edition of 75 (the total edition being 273), in its original box

S. 415 × 325mm.

See Plate XXI

END OF SALE

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Hieronymus-Bos-Inventor.
Daer plakt-roek speelman is en juerman in de bone
Een al tiert syn gheschijde dat se moghen sweeten
Cock-exudebel 1569.
cum gratia et privilegio







W. 1888-9. *Forbes Lake and Canada: notes on the vegetation, and some of the birds, insects, and mammals, and some of the geology and hydrography and the people.* (London: 1888.)





*Joannes Baptista Tiepolo inv. et pin.
hinc Tiepolo filius del. et inc.*



not listed by the Jankovs in May 1793

72



71





Enna
H. M. L. L. L.









fig. 2



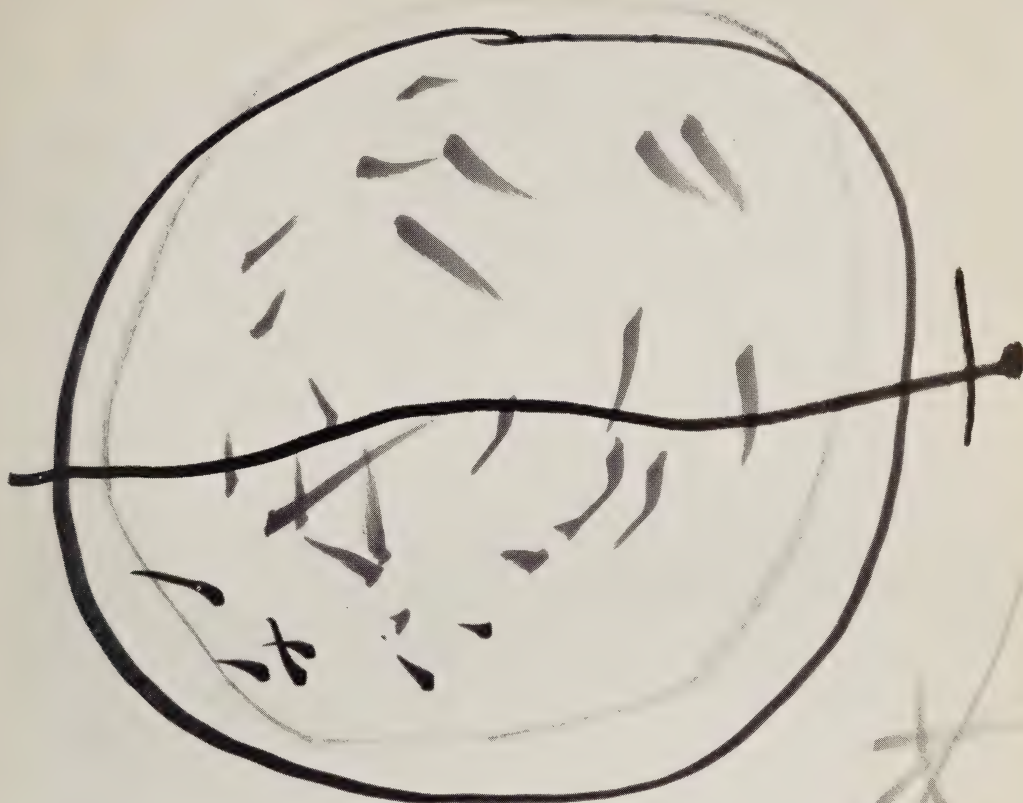












à J. Leuker, amicalement

20 / 11 / 65
vii

Quelques fleurs pour des amis



PRICE LIST

Wednesday, 1st December, 1971

OLD MASTER AND MODERN PRINTS AND ILLUSTRATED BOOKS

The Dollar prices given in this list are at \$2.45 to the £ and are for guidance only. In view of the daily fluctuation of the Dollar/Sterling exchange rate, purchasers are reminded that payment is due either in Sterling or the Sterling equivalent on the date of payment.

Lot	Gns.	\$	Buyer's Name	Lot	Gns.	\$	Buyer's Name
1	50	129	Cuccio	31	75	193	Craddock
2	110	283	Sanders	32	380	977	Sackin
3	50	129	Thomas	33	2900	7460	Grosse
4	200	514	Craddock&Barnard	34	WITHDRAWN		
5	380	977	Baskett& Day	35	WITHDRAWN		
6	160	411	Craddock&Barnard	36	350	899	Cau
7	70	180	Cuccio	37	350	899	Cau
8	350	899	Edmunds	38	260	668	Morris
9	180	463	Colnaghi	39	500	1285	Sackin
10	300	771	Craddock&Barnard	40	280	720	Sackin
11	400	1028	Paul	41	700	1799	Gale
12	130	334	Mulder	42	500	1285	Sackin
13	750	1928	Mendez	43	160	411	Sackin
14	130	334	Morris	44	200	514	Daskey
15	20	51	Russo	45	130	334	Daskey
16	85	218	Gale	46	120	308	Tunick
17	75	193	Gale	47	WITHDRAWN		
18	65	167	Mulder	48	90	231	Tunick
19	75	193	Gale	49	200	514	Laube
20	1900	4883	Colnaghi	50	160	411	R.E. Lewis
21	1600	4112	Boerner	51	65	167	Craddock
22	1300	3341	Baskett& Day	52	30	77	Pole
23	4800	12348	Colnaghi	53	35	90	Dunscombe
24	420	1079	Laube	54	35	90	Colnaghi
25	100	257	Pembroke	55	25	64	Colnaghi
26	90	231	R.E. Lewis	56	30	77	Borodin
27	220	565	Gale	57	620	1593	MarlboroughR.B
28	380	977	Gale	58	2000	5140	Frisburn
29	30	77	Colnaghi	59	1400	3598	Navap
30	55	141	Mulder	60	750	1928	Lazarus

In accordance with Clause 3 of our Conditions of Sale lots can be offered subject to reserves. Where reserves are not reached this list shows the figure at which the lot has been bought in.

<u>Lot</u>	<u>Gns.</u>	<u>\$</u>	<u>Buyers Name</u>	<u>Lot</u>	<u>Gns.</u>	<u>\$</u>	<u>Buyers Name</u>
61	40	103	Colnaghi	101	45	116	Colnaghi
62	19000	48877	Gibbs	102	55	141	Col
63	40	103	Tunick	103	20	51	Campbell
64	28	72	Mulder	104	55	141	Goodfriend
65	28	72	Colanghi	105	520	1336	Cau
66	38	97	Tunick	106	160	411	Bernstein
67	45	116	Tunick	107	500	1285	Leicester Gall
68	90	231	Navap	108	620	1593	Sharp
69	200	514	Mulder	109	32	82	Leicester Gall
70	1400	3598	Gibbs	110	32	82	Postan
71	800	2056	Mendez	111	55	141	Leicester Gall
72	850	2185	Baskett&Day	112	45	116	Sheaf
73	50	129	Ladbroke	113	28	72	Leicester Gall
74	480	1234	Cherton	114	28	72	Sheaf
75	60	154	Bernstein	115	28	72	Colanghi
76	55	141	Appleby	116	38	97	Postan
77	65	167	Appleby	117	32	82	Colnaghi
78	50	129	Craddock&Barnard	118	80	206	Colanghi
79	65	167	Craddock&Barnard	119	6	15	Colanghi
80	38	97	Craddock&Barnard	120	35	90	Lumley Cazalet
81	65	167	Craddock&Barnard	121	1000	2570	Ruddy
82	200	514	R.E. Lewis	122	180	463	Laskey
83	140	360	Mulder	123	420	1079	Cau
84	120	308	R.E. Lewis	124	480	1234	Donson
85	120	308	Tunick	125	1800	4626	Hamsley
86	130	334	R.E. Lewis	126	450	1157	Sheaf
87	40	103	Leicester Gall.	127	360	925	de Wulf
88	20	51	Weston	128	70	180	Weston
89	45	116	Bernstein	129	90	231	Marger
90	200	514	Colnaghi	130	170	437	Weston
91	220	565	Lasaley	131	40	103	Bernard
92	600	1542	Shickman	132	25	64	Farmer
93	700	1799	Laube	133	32	82	Levy
94	150	386	Wilbraham	134	18	46	Ward
95	40	103	Craddock&Barnard	135	90	231	Lumley Cazalet
96	25	64	Craddock&Barnard	136	3100	7974	Baskett & Day
97	50	129	Weston	137	620	1593	Colnaghi
98	35	90	Shoe	138	160	411	Leicester Gall
99	40	103	Weston	139	1700	4369	Markowitz
100	40	103	Colanghi	140	700	1799	Tyzack

<u>Lot</u>	<u>Gns.</u>	<u>\$</u>	<u>Buyers Name</u>	<u>Lot</u>	<u>Gns.</u>	<u>\$</u>	<u>Buyers Name</u>
141	28	72	Perry	160	650	1671	Coates
142	35	90	Colnaghi	161	600	1542	Erasmus
143	240	617	Craddock&Barnardl	62	1100	2827	Blakley
144	120	308	Leicester Gall.				
145	80	206	Colanghi				
146	125	321	Colanghi				
147	400	1028	Coulter	TOTALS:		£78,095.70	
148	580	1491	Lumley Cazalet				
149	380	977	Colnaghi			U.S.\$191,334.00	
150	320	822	Colanghi				
151	95	244	Colanghi				
152	550	1414	Colanghi				
153	32	82	Levy				
154	35	90	Campbell				
155	40	103	Freedenberg				
156	18	46	Carew				
157	1100	2827	Lazarus				
158	160	411	King				
159	480	1234	Coates				

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